

Ramp

The STUDENT WRITER

THE AUTHOR'S TRADE JOURNAL

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No. 6

Writing For the Two Million

How One Author Found the Secret of Commercializing
By Julian Kilman

Joseph Hergesheimer

Assures Authors, "If You Have Personality, You Can Write"
An Interview by Edwin Hunt Hoover

Quarterly Publication of

The Handy Market List

Listing More Than 300 Periodical Markets for Manuscripts

Human Interest

By David Raffelock

Prosperity Hits Film World

By Frederick Palmer

Latest Tips on the Literary Market

THE BARREL

*Featuring a Lively Discussion of the Second Serial Rights
Question, by H. Bedford-Jones*

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THE STUDENT WRITER'S Literary Market Tips

*Gathered Monthly from Authoritative
Sources*

WITH the warm, sunny days of June we all feel a yearning to get away from the cares and rush of our work and to enjoy the splendors of nature's great out-of-doors.

To the observant writer vacation-time offers an opportunity to pick up ideas for articles and stories. Many writers more than pay for their pleasure-trips every year by picking up material, without losing any of their real recreation.

Outdoor and sporting magazines are on the lookout for hunting, fishing, and trapping stories and pictures, and through mingling with old-line trappers and hunters one can in a few hours, gather enough ideas for a dozen or more articles. Such material is always in demand at fair rates, especially from those who can furnish the "real stuff," which is lacking in much of the outdoor writing of today.

Hunters and trappers frequently have pictures of their kills and catches which can be obtained for use in illustrating articles. The real outdoor man usually is more than pleased to give a writer such pictures or to allow him to use the negatives, and prints of such a nature bring from one dollar and a half to five dollars each.

Besides the magazines using outdoor text and pictures, many of the leading fur-buying houses buy photographs showing large fur catches, or pelts which have been perfectly skinned and handled; and, especially if the furs have been bought by their company, they pay well for such pictures. They also occasionally buy articles on new and exceptional methods of fur trapping and handling.

The writer with kodak or camera can himself secure desirable outdoor pictures which can be turned to profit. The best thing however, about taking your vacation in the real out-of-doors is the gain it will mean to your work in vigor, new ideas, and enthusiasm.

* * * *

In the July STUDENT WRITER will be published a comprehensive directory of publishing houses, and their requirements in the way of manuscripts for book publication. It will be somewhat on the order of the Handy Market List, which makes its quarterly appearance in this issue. The informa-

tion will be of more satisfying nature to authors than is found in any directory yet issued, we believe.

Adventure, Spring and Macdougal Streets, New York, Arthur Sullivant Hoffman, editor, issues a call for "stories that are still more different." Mr. Hoffman writes the following suggestions to authors: "Turn over in your minds this idea of getting really 'different' stories by deliberately violating customs and conventions. If you get a line that appeals to you, write in and mark it down for a try-out." "I wonder," Mr. Hoffman goes on, "how it would do to take the buried-treasure type and reverse it—put some heroes among the rival party, make the noble little cabin boy an imp from hell, make your mutineers out of the respectable element, make the villain the central character for the reader to follow and gradually or at the end show him to be the hero, let the rival party get the treasure and our party take it from them or find something more valuable while the villains lose the original find. In short, take all the stock elements and reverse them, so that the readers can do no guessing of the outcome and will meet continual surprises. Our magazine has always had a welcome for stories that got away from the usual grooves, but this time we are talking about stories that are still more different."

The Woman Beautiful, 119 W. Fortieth Street, New York, is a new magazine which will make its appearance in September. Jean Rowell, editor, informs THE STUDENT WRITER that "short fiction of interest to women, serials, and inspiring articles on the achievements of modern women, are wanted immediately." The magazine will use articles of 1000 to 3500 words, short-stories of 100 to 5000 words, novelettes, serials, and "only very good verse." Payment will be on the first of month following acceptance at 1 1-2 to 2 cents per word, and occasionally more.

The Elks' Magazine, 50 E. Forty-second Street, New York, is a national magazine of general interest to be issued within a few weeks under the auspices of the national lodge of the Benevolent and Protective Order of Elks. The publication is solidly financed and assured of support through the great membership of the organization, so that it is able to pay the rates demanded by high-caliber writers. J. H. Hilder, the editor, is now buying literary material for the first issues. About fifteen per cent of the contents will consist of strictly Elks' material, the rest being of general interest. In fiction purchased for the magazine, the editor states, while there need be no definite allusions to the Elks, the ideals of justice, loyalty,

and fraternity for which the order stands should be emphasized.

The Smart Set, 25 W. Forty-fifth Street, New York, especially desires unusual essays, according to a statement issued by H. L. Mencken, joint editor with George Jean Nathan, who says further: "Practically all of the essayists who flourish in the United States devote themselves to whimsical fluff in imitation of Charles Lamb—stuff that is poor in ideas and conventional in execution. We have tried hard to find and encourage writers with more to say, but so far without much success. We have often found it difficult to obtain suitable novlettes. The ordinary novelettes of commerce are fearful things, indeed; once or twice, failing to discover anything better, we have had to print one. There was a time when the magazine ran to 'daring' stuff, often of a highly sexual and soporific character. That was before our day. The readers we address are assumed to be of adult growth, and hence capable of hearing occasional plain-speaking without damage. But we do not devote ourselves to providing diversion for the vice societies. *The Smart Set* is often spoken of as a fiction magazine. This was true years ago, but it is not true now. In our average number fully half of the contents is not fiction. Very soon we hope to make that proportion even larger. It has been our endeavor to maintain a hospitable welcome for the talented newcomer, and to pay him, if not the wages of a moving-picture actor, then at least enough to reward him decently for his labor. The authors who expect and demand enormous prices for their wares—the Carusos and Babe Ruths of letters—are but seldom the sort of authors we are interested in. I read all the manuscripts that are sent to us, and send Nathan those that I think are fit to print. If he agrees they go into type at once; if he dissents they are rejected forthwith. This admits prejudices into the matter but they are at least the prejudices of the responsible editors, and not those of subordinate manuscript readers. We employ no readers."

Detective Story Magazine, 79 Seventh Avenue, New York, is reported to be in need of material. The magazine pays on acceptance at from 1 cent a word up, for mystery and detective fiction.

Field and Stream, 25 W. Forty-fifth Street, New York, writes that it is in the market "for all good outdoor stories with a different slant than the usual outdoor magazine style." The editors like good action and human-interest photographs with but little scenery. "Payment is on acceptance at one cent a word for text and \$1.50 each for pictures."

The Progressive Grocer, Butterick Building, New York, J. W. Greenberg, editor, sends the following "last call" to contributors: "I am going to Europe very shortly and won't return until the latter part of this summer. I shall not read or buy any material after the twentieth of May. Until otherwise notified, please do not submit manuscripts after that date. All manuscripts now on hand or received by us before May 20th will receive careful consideration and a decision before that date."

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THE STUDENT WRITER

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WILLARD E. HAWKINS, EDITOR
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Associates

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The Barrel

Out of Which Anything May Tumble

THE leading articles in the May STUDENT WRITER, giving readers an inside glimpse of the "greatest fiction market in the world," the Street & Smith publishing firm, appear to have been quite the most popular feature yet published in the magazine. Incidentally, they gave rise to some "peppy" comments, which find their logical outlet through The Barrel.

First, we quote from a letter that comes from the author of "The Jubilee Girl," "The Heritage of the Hills," and other popular novels, as well as magazine stories and serials, Arthur Preston Hawkins, who says:

My Dear Hawkins:

Let me hand it to you again on the new STUDENT WRITER. You have caught the idea exactly. It is simply THERE! You may imagine how I ate up that brace of articles relative to the firm of Street & Smith. Think of it!—I have written for those people for more than thirteen years, and have never met a single one of them. So you ought to realize how I appreciated those word-portraits of S. & S. friends of mine. I have liked many other articles, too. The Wit-Sharpener contests, however, I pay no attention to. At the same time, I believe that to be a good idea for the magazine, and I have no doubt that many subscribers derive much benefit from it. The Barrel I find especially interesting.

With best wishes,
HAWKINS.

Arthur E. Scott, associate editor of *Top-Notch Magazine*, writes: "The May STUDENT WRITER certainly created a great deal of interest among the staff of Street & Smith. Every one was looking for a copy, and mine is nearly worn out. I wish you would send me another for my file."

Mr. Scott, however, objects to the statement that with *Top-Notch* "sport stories stand best chance." "While we do use and always need sport stories," he observes, "we are in the market for good stories of all kinds, and we use a very large amount of fiction that has nothing to do with sport whatever. We have sent you before for your market requirements list what our needs really are."

The statement to which Mr. Scott refers appeared in the March issue, and is to the effect that "any good story that is clear, well constructed, and gets somewhere, stands a chance of acceptance. Material not desired includes juvenile stories, crook stories in which the crook gets away with his villainy, or stories offensive to good taste.

Payment is on acceptance at one cent a word and upward."

Next comes a sizzling communication from H. Bedford-Jones, who evidently feels like "starting something." Very well, we're game.

SECOND SERIAL RIGHTS

By H. BEDFORD-JONES

When an author disposes of a manuscript to this firm, he sells all serial rights. This is really to his advantage, for the firm does not resell serial rights to newspapers. This refusal works to the benefit of authors generally. The sale of second serial rights has been much abused. In some instances newspapers have been known to get the second serial rights to novels for as low as \$5 apiece. This cannot fail to be a detriment to authorship. There is no reason why newspapers should not buy their own fiction at reasonable prices. This is a policy pursued very successfully by a few papers—notably the Chicago Tribune.

THE above paragraph, which appeared in the May issue of THE STUDENT WRITER, is about the most erroneous argument I have ever seen in print. The argument of the firm in question is answered on page 42 of "The Fiction Business," by a man who buys a great deal of syndicate material for his newspaper, and who has evolved some of the biggest syndicate features. But here goes for Mr. Chapman's argument, at least from my viewpoint:

The first sentence is inaccurate. The writer does not sell all serial rights unless he so desires. This firm, through more than one of its editors, has offered to release second serial rights to writers after the elapse of a certain time; or it offers to pay extra for such extra rights as it wishes to sequester. The firm is perfectly fair in these respects, so far at least as my experience goes. The firm buys nothing but all American serial rights, and pays extra for the second serial rights therein contained. Other writers inform me that they find this firm equally fair with them.

The firm's refusal to sell second serial rights to newspapers definitely injures the author, by robbing him of publicity, and injures the firm itself in the same way, as set forth in "The Fiction Business." It is worth a great deal to a writer to have newspapers all over the country using his stories. The readers then come to look for his stuff in the magazines; his field of readers is tremendously widened.

There is every reason "why newspapers should not buy their own fiction at reasonable prices." Only a very few of the largest papers can afford to do this, and even then they might not do it

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Writing For the Two Million

Do the Editors, After All, Want Only One-Formula Stories? An Author's Confession That Will Cause Readers to Think

By Julian Kilman

I AM married, have two children, also a steady job, but am supplementing an exiguous income by the sale of short-stories. I wrote—and did not sell—my first story in 1912. After a year of effort I began to sell about one story in five. In 1916, having produced seventy-five stories of which I sold about two in five, impaired health compelled me to stop work. For two years I did not write a line. Then along came a *Harper-Century* selling friend and I was off again. July 1, 1919, I resumed work, hoping I had shaken off the drear ratio of one or two in five. In the next eight months I wrote sixteen pieces and sold only two or three. What was wrong? I knew how to write. In 1914 and 1915 I had sold, by accident, to *The Bellman*, *Smart Set*, *Holland's Short Stories* and *The Argosy*. But there were so many of my stories, perfectly well done, that nobody wanted!

In January, 1920, my little girl caught scarlet fever, the house was quarantined and I was kicked out. A bit later, however, I inadvertently violated the quarantine and caught the disease myself. For the twenty-eight days of February, 1920, I lay in bed with a child's disease, as safe from interruption by friends as was Robinson Crusoe. As my wife and I could not touch our books without contaminating them we took to the magazines. A solid month of reading nothing but the magazines and plenty of time to wonder why my own stories—many of which were winging their way home at the time—did not sell! And I began to see the light, for ever since I left that sick-bed I have been selling close to four out of five stories.

I commercialized. It came home to me that salesmanship was nine-tenths of the story-writer's equipment. Conceded that he

was a craftsman—take that for granted, then write what the others were writing. One should not be so naive as to "do" a story merely because his literary instinct tells him that it is worth while, a bit of interpretive work—that is, if he wants to see it in print! Ask the question first: "Where can I market that idea?" It is amazing how many pieces on this test die a-borning. The short-story is no instrument, my masters, for the expression of originality, except possibly in turn of phrase and setting forth new slants on old ideas, all carefully within the definite limits of Pollyanna.

AND the editors are not to blame. They are merely the veering little weather-vanes of popular demand, the dividend-fingers of capital. They know that each year two million Americans become twenty-one years of age; and further, they know that there is a tremendously large class of older people who never grow up intellectually. These are those who say: "Well, when I read now, I want something light." They are the people who, if shown "Two Years Before the Mast" or "Moby Dick" in the Everyman edition, would call them high-brow.

But to get back to that two million. The average man and woman in this life retain what, for want of fresher terminology, may be called the illusions of youth, say, until they reach thirty. Before that, for instance, in the case of the normal person, the significance of death, that grand fact of nature, rarely comes home. It is seriously to be questioned whether one person in one hundred under the age of thirty has formed what Sir Joshua Reynolds in his "Fifteen Discourses on Art" designates as *taste*. Callowness has yet to be left behind. One

might call it the period of the adolescence of the mind—paralleling the phenomenon of the adolescence of the body—except that it is about ten years behind. Therefore it is that our nation has a class, consisting of millions and millions of readers the intellectual naivete of which, while the personnel slowly and surely changes, is nevertheless maintained with the steady permanency of the light from a fixed star. These are the people who sit placidly through the banalities of the moving picture and who want, and demand, lighter literature, calling it such. (You know there is no such thing. It is, artistically, merely bad.)

THIS is the stuff which the popular magazines—the magazines you and I are writing for—purvey. The function of these weekly, bi- and tri-monthlies in the feeding of adventure and mystery stories (stories that did not happen, and the readers know it) to this class reminds me of the work of the riveting machine. They just bang away with a never-ending, unvarying line of one-formula stories, shooting at a market that, from decade to decade, is absolutely unaltered. They are, in truth, dealing with perennial youth—and it is a wonderful thing! Literally they have found the fountain for which Ponce de Leon searched. Thus it is that adventure and mystery stories are as staple articles as onions and potatoes.

All of which is a roundabout way of saying that the old world is full of young people. Note the average age of those who step blithely to a newsstand and lay down twenty or twenty-five cents for a magazine to be read and tossed aside. I suppose, for that matter, that the average age of all the people in the world is under thirty.

And so I commercialized. With some of the foregoing in mind, I resumed work after February, 1920. By May following I was going good. In June I wrote four stories, one a week. They were combination crime and mystery stories. I sold them all at the famous old rate of one cent a word. The plots did not bother me particularly, for I merely did what my scarlet fever taught me everyone else was doing: I used the same old ideas—I wrote for the perennial youth, using the basic situation that two men were about to commit a crime and that one of them anticipated the other in such a

way that it made the other appear guilty. Well, I rang the changes on this—played chess with my characters.

Why has not somebody stated heretofore in so many words how the thing is being done? Many years ago Arnold Bennett wrote "The Truth About an Author." The English are much more honest with themselves than are we. Let us have such a work here.

The success of these mystery stories taught me another thing: that you may deliberately imitate another specific story. For example: I took as a model the story "The Willow Walk" by Sinclair Lewis, triple-starred by O'Brien. I wrote that story three ways, ringing the changes, and sold them all. They were sure-fire! I have noted how other writers do this—produce one-formula stories. Rupert Hughes on two different occasions that I have observed has written the story of the homely girl who becomes beautiful. The first time in *The Saturday Evening Post* six years ago, and the next time in *Collier's* about a year ago. The same story, absolutely. Why did Mr. Hughes do it? Surely he doesn't need the money. I know it hurts me to do the same old wheezes over and over again, but I do frankly require the means. Now, let us be honest and own up that the way into the populars is by sheer imitation—keeping 'em in the groove.

ANOTHER thing we are frequently told is to write of the things we know. That is not good advice, necessarily, especially if one is to write for the populars. I myself write stories laid in the most impossible places, Peru, the Gobi desert: stories of impossible people, doing impossible things, in impossible places—to appear finally in "impossible" (speaking artistically) magazines. Mildred Cram wrote the "Signor Pug" stories for *Collier's* about two years ago. The action occurred in South America. Miss Cram was never there—she said so herself.

One day I sold a short-story to *The Atlantic*. And the same month that my story appeared in that cloistered journal I had one in *Saucy and Ten Story* (both non-erotic stories, I wish to say). Surely this was a rare combination! And this taught me more of the short-story game. It taught me that it is not so much *how* you write as

what you write. My story in *Saucy* had taken three weeks to produce. It was a difficult story and I consider it the best thing I have ever written except possibly one sold later to *The Double Dealer*. The story in *Atlantic* had been written in three days, and the only reason it sold there was because it dealt with books. But what a difference in prestige between a sale to *Saucy* and one to *Atlantic*! And it is the fact that the difference between stuff in the so-called cheap ones and the better publications is many times not so great. Our magazines are all singing tenor—just a question of the tuning fork used—and in the all-fictions it is astonishing how many fine stories are found. The whole market, it suddenly hits one, is mixed up; there is really little or no rhyme or reason to it; an adventitious business; a scramble, a hodgepodge. The best story in the cheaper periodicals is nearly always a better piece of work than the poorest in the more expensive as well as the "thick" journals. This is so because of the large number of unknowns who are writing, some of whom are bound to ring the bell occasionally, while in addition to these we have the "big name" boy who easily does a story a week and needs an outlet for his surplus. So he sells under another name to the cheaper ones work that is just as good frequently as what the Big Four get from him.

THE author who reads good literature is very apt to allow his mind too much latitude in the production of fiction that will

be salable for the magazines. Fearing bathos, we miss pathos. And pathos is a most excellent ingredient. The heart *must*, if one would go far, be allowed to intercede. This is another way of saying that one should cultivate a fondness of the humans about him. Love the mediocre. Be able to overlook the pettinesses and meanesses of everyday life and divine the noble elements in these people who want something "light" to read. One of my best friends is a man who uses the phrases "To be perfectly frank" and "As a matter of fact" a dozen times in an evening. He repeats editorials as the result of his own mature reflection, absolutely innocent of the fact that they are not his own thoughts. But that man has a thread of pure gold. He is the sort of *hombre* one can bank on—understand?—in a pinch; comfortable to be around. I have put him in two stories he knows nothing about and sold both promptly.

Oscar Wilde said sneeringly, anent the low state of mentality in the proletariat, that they were a necessary subsoil on which to rear to its godlike heights the structure of culture. Well, personally, I feel for the proletariat—the fellows who whipped the Hun and who build our railroads and make the wheels go round. For is not youth the greatest thing in life? And so I am wondering whether writing for the weeklies, the bi- and tri-monthlies is not after all an entirely worth-while work.

DID YOU KNOW that Arthur Stringer, author of "The Prairie Wife," "The Prairie Mother," "Phantom Wires," "The Wine of Life," and numerous other successful novels, finds endless source of inspiration in the newspaper? That he keeps clippings of news stories classified under various headings, and that he is always several plots ahead of himself? In one of the most interesting of the Arthur Chapman series of interviews with big authors yet published, these and other sidelights on the working methods of a successful novelist are revealed. The Arthur Stringer article is but one of several splendidly helpful features scheduled for publication in the July STUDENT WRITER.

Human Interest

The Quality in Fiction Which Makes the Whole World Kin—a Device Effective in its Simplicity

By David Raffelock

WHEN George M. Cohan found that one of his plays was not arousing sustained interest in the audience, he introduced an American flag-waving character into the cast. This interest-arousing device has become proverbial. What is the psychology of its appeal?

"Patriotism" is not sufficient explanation. Back of that is a more fundamental emotion, which is found in one form or another and developed to a greater or lesser degree in each of us. The appeal found in waving a national flag is based upon the universal emotion of pride, or idealism, or love, or whatever fundamental emotion psychologists prefer to class as the foundation of patriotism. It is not an intellectual response, and so it has human interest, for through the emotions are the people united in a common relationship, whatever the locality or age.

Human interest as a device for holding the reader plays a highly important part in short-stories, and its use should be consciously understood.

The term "human interest" as it is used here designates the simple emotional response aroused in the reader by the actions of the characters in a story. Human interest may be compared to a physiological reflex action; for example, when a person is unexpectedly jabbed with a pin, he immediately responds by some physical reaction. This response occurs without a command from the brain. And so is human interest a response without intellectual interference.

The newspapers recently carried a story about a page who answered a telephone call and requested the caller to "hold the line, Old Bean." He later learned he had been speaking to the king. Shortly afterward, the page was called to the palace. The king was evidently pleased with the

boy's unintentional disrespect, for he rewarded him with one hundred *pesetas*.

This story has human interest. The appeal is purely emotional and of an elementary nature. Most readers would be inclined to say, "Ah, the king was human after all. He liked being addressed as a common man. He is a good king."

Intellectual consideration of this incident may not substantiate such a conclusion. And the same story could be told so that the element of human interest would be lacking. The anecdote related by a psychologist who explained the underlying reasons for the king's generosity would likely remove the reader's feeling of direct kinship with the characters.

For the purposes of the more popular type of short-stories purely emotional human interest is desirable and preferable. The story employing this device takes on an aura of familiarity, and hence truthfulness, for it endows the characters with elemental feelings that are in common with our own—not of one day's experience, but every day's.

TWO stories may deal with almost the same material and one will attain human interest, in the sense that it is understood here, while the other does not.

John M. Siddall, editor of *The American Magazine*, selected "The Terrible Charge Against Jeff Potter," by Samuel A. Deりieux, as the story best typifying the ideals of his magazine of any appearing in *The American* during 1920. The story tells of Jeff, an aged man, shiftless according to the opinion of some, but an extremely lovable man to most. At the first of the story Jeff is abused unwarrantably; later, he is tried for a serious crime which the reader knows he didn't commit. Throughout the story Jeff is shown to be a worthy man whom children and women

adore for his kindness to them. Jeff is vindicated. The concluding paragraph of the story is charged with human interest:

How many people old Jeff shook hands with that afternoon, he never knew. He did know though that Burton Evans was the first among them; that Mrs. Carson, who came next, was crying; that the strong hands of Bill Carson and Squire Kirby almost crushed his own frail hand; and that off yonder, at a table below the clerk's desk, a prim old lawyer in a long black coat had picked up a carved Indian and was presenting it to a little girl in a blue dress, with an old-fashioned bow strange to see.

In this story the reader is made to sympathize with Jeff Potter through ordinary, everyday emotions, such as love of children, kindness to animals, and a broad brotherhood of man. The reader's interest is solicited, but his intelligence is not called upon to substantiate his emotion. There is no sentimentalism, only "homespun" kindness, with attributes of our grandfathers that are yet held up as virtues in all of us.

Another story based upon an aged, kindly character, who finds brotherhood in all men, is "Brothers" (*The Bookman*), by Sherwood Anderson. It is a much greater story than the first, but it is without human interest.

This does not mean that the story makes no definite human appeal, for it is a profoundly human story. However, it lacks the device of human interest, for its appeal is not of the "reflex" emotional type. Sympathy for the old man of the story is won through an intellectual understanding of the character; emotion is awakened through a more complex reaction than is made by the human-interest type of story.

Only the mechanical elements of a story can be learned. Human interest, being a device, its attainment can be defined, explained and taught. Complex ramifications that make their appeal through the intellect need not be taught, for only the understanding or practiced writer can make satisfactory use of them.

Harford Powell, Jr., editor of *Collier's*, said, in telling of the kinds of stories he prefers, that the enduring themes for short-stories are the enduring themes in life itself—the old copybook virtues, like self-sacrifice, courage, generosity, resourcefulness and faith.

When the author employs these "copybook virtues" so that he arouses the reader's ready and unqualified emotion, he achieves human interest.

William MacLeod Raine employs human-interest devices very skilfully in "Tangled Trails." This is a mystery story with the setting for the first chapter a business office. The reader's sympathy is immediately won for a young woman who has been wronged by her employer. This has a "sure-fire" appeal. It awakens chivalry in all of us without the assistance of prolonged cogitations. The novel might have been opened with the interesting rodeo scene described later, but by making a human-interest appeal at the start it attained personal relationship with the reader. Where there is a wrong to be righted, there is no question of sides to be taken.

Human interest selects some attribute that everyone possesses. As in the story of the king and the page, it reveals that we are pretty much alike and that the whole world is kin.

In "The Idyl of Red Gulch" Bret Harte made telling use of human interest. The story deals with a lonely schoolteacher who begins a friendship with the town drunkard. Later she is asked by an unmarried mother to take her son to raise respectably. The schoolteacher learns that the drunkard, for whom she begins to feel an interest bordering on love, is the father of the boy. The scene in which the mother begs that her boy be given a chance at decency, wipes out the respective individualities of the characters concerned and the reader is face to face with the universal emotion of all animal kind—mother love. Bret Harte put the climax of his story on the simplest emotional plane, and the result is intense human-interest appeal.

HUMAN interest is bound up in heart-throbs. It is found in the "never-darken-my-door-again" scene of the old melodramas, in which the father refuses the shelter of his home to his erring but repentant daughter. As hearts always beat to the same rhythm, the writer does well to make use of this universal principle. Self-sacrifice, mother love, kindness, are always the same. An author employing human interest can lay his scenes in Alaska, Africa, or Cali-

fornia and create stories of equally wide appeal.

Moving pictures are a good indication of the effectiveness of human interest. They have as representative an audience as the popular magazines, and what is true of them is largely true of the short-story. The observer will find that spectacular pictures of the types chiefly notable for involving tremendous expense seldom attain the popularity or contain the sincere appeal of photodramas telling simple stories which drive straight for the basic emotions of the spectator, as "Over the Hill," "The Old Nest," and "Way Down East."

How to make use of the device of human interest the writer must work out very largely for himself. When he is viewing motion pictures and in his everyday experiences he should strive to observe what acts arouse his emotions most readily, what foibles or deeds of men most quickly bring tears or laughter.

The device may be employed in a variety of ways. It may be used to arouse the reader's interest at the opening of a story, as in "Tangled Trails." Again, the interest may be of a complex or intellectual nature until a crisis or the climax, when the appeal may be made through some powerful basic emotion, as in "The Idyl of Red Gulch." Or, the story may deal with kindly human emotions throughout, as in "The Terrible Charge Against Jeff Potter."

The device should, of course, be employed judiciously. An overdose of human-interest appeal may make a story too saccharine or

sentimental. Too much sugar will spoil the best cup of coffee.

Editors have their special requirements in the matter. *Love Story Magazine* prefers the elementary type, asking for sentimental love stories. The editor of *The Woman's Home Companion* selected as the best story published in that magazine in 1920 one that had a theme of self-sacrifice, one of the most important of human attributes.

It is surprising that the novice does not make more use of the human-interest device. The present writer has read many stories written by beginners which try to arouse sympathy by various means, but seldom in the simple manner of selecting the common emotional qualities of their characters and revealing them as thereby to be akin to the reader. Persons may differ widely in their intellectual qualities, their speech and actions may assume varied forms, but the emotions based upon such expressions as self-sacrifice, courage, resourcefulness, and faith never change. The writer strikes a universal note when he uses them.

Bear in mind the quoted newspaper story of the king and the page. The incident happened in far-away Spain, but the story was printed in hundreds of papers all over the United States, for a king had revealed his humanness. He was shown to be like other men. The qualities of human interest, as human nature itself, are the same the world over. Readers are avid for stories of human interest—and editors want to print these stories!

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Dear little cold rejection slip,
I prize you as an honest tip
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Who shares my secrets to the end.
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You will not give the news away.
Today you stand for postage bills.
Tomorrow's mail may bring me thrills.

Lois A. Halderman.

Prosperity Hits Film World

By Frederick Palmer

President of the Palmer Photoplay Corporation, Los Angeles

BUSINESS conditions in the motion-picture world during the recent past have resembled the moods of the well-known little girl who, according to her poetic biographer, was very, very good when she was good at all but who, when she was bad, was "horrid."

Not many months ago, conditions in and around the Southern California studios were, frankly speaking, "horrid." A number of things had brought about this situation, chief of which were the regrettable Arbuckle scandal, the Taylor murder, the tremendous sentiment in the Middle West and the New England states in favor of ironclad censorship, and last but far from least, the general "tightness" of the money market. It is probable, too, that bad weather conditions throughout the country contributed greatly toward the prevailing slump of that time. Several of the big studios suspended production for a number of weeks; all of them followed a policy of rigid retrenchment. Thousands of minor actors, technical workers, stage carpenters, and others connected with the industry in various capacities, were thrown out of employment. The pessimists who are always predicting dire disaster, no matter what conditions prevail, were in their element. Even the optimists—and the picture profession as a whole is decidedly philosophical—began to lose heart.

A few, however, who had a better understanding of the vagaries of amusement enterprises than had their fellow men, kept their chins up and refused to be disheartened. "The public likes motion pictures," they said. "Twenty million people flock to the theaters every day, according to government figures. That means a positive demand for films. And where there is a demand, there will surely be found a source of supply."

The day came when exhibitors began to clamor for more pictures. They had exhausted the reserve supply that had been

on the shelves of the releasing companies; they had even tried out—with small success—the various foreign productions, which for a brief period flooded the country. Some, in their attempts to cope with the shortage, secured old films, and offered them to their patrons under new titles. The scheme however, did not work. They discovered that the theater-going public had become "picture wise," and refused to pay good money to see mediocre, out-of-date screen dramas.

Overnight, producers awoke to the fact that while retrenchment may help to *save* money, it is by no means the way to *earn* money. The far-sighted ones, who had never ceased production, reaped a harvest before the more conservative magnates had peeled off their coats and plunged once more into the game. New companies, financed by men who know profitable investments when they see them, were formed; stories bought, casts engaged and studio space leased. In other words, the "picture game," like the before-mentioned little girl, had suddenly become not only good, but "very, very good."

INDICATIONS are that it will continue to be so. The big men of the industry have learned a lesson. Although it is not to be expected that production will always be at the peak, most of them have discovered that the "overhead" on an inactive studio—representing an investment of millions—costs more money than the making of films, even at times when the market may be somewhat dull and profits necessarily pared down to a minimum.

Meanwhile, photoplay writers may well be pleased. At no time has there been a steadier demand for really good material. Schedules, as announced by various producers, call for scores of screen stories. Someone must supply them. Even granting that some of the studios stick to the antiquated idea that adaptations of novels and

Human Interest Stuff

which will appeal to a high type of executives of large manufacturing concerns is desired. Original articles of 100 to 1200 words of a whimsical nature or of the type of Elbert Hubbard's style will be paid for at our space rates of 1c to 5c a word for acceptable material. Jokes are also wanted at the same rate.

Editor,

AMERICAN MUTUAL MAGAZINE
245 State Street Boston, Mass.

THE POET & PHILOSOPHER

QUARTERLY MAGAZINE

CONTENTS FOR APRIL, 1922

Sonnet to McKinley
Three Consecutive Unaccented Syllables
John Howard Payne
Ballade Prize Contest Awards
Sonnet Prize Contest Conditions
Editorial Notes
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stage plays make the best films, the fact remains that there aren't enough books and plays to "go round." The big ones long since have been purchased by enterprising producers. It is significant, however, that many companies which own the rights to certain popular works of fiction are offering them for sale to less experienced members of the profession, and are themselves buying original scripts in the open market.

Those who are far from the center of motion-picture production undoubtedly will be interested in learning that there are at present 130 producing companies at work in Southern California. This is an unusually large number, and it will be further augmented in the near future when the Selznick forces, who have engaged space in Hollywood, get into operation. Several "independents" also are rushing production plans, and may be expected to start within a few weeks.

Ordinarily, under such conditions, there might be fear of overproduction and another slump, but this is very unlikely now. Producers in practically all instances have contracts in their vaults for every picture they will turn out during the coming twelve months. The day of "free-lancing"—of filming a screen story and then looking for a purchaser—is past.

In fact, producers have learned many lessons from the bitter experiences of former days. In consequence, most of the evils of the old system are being eliminated. The director-star-scenario-writer combination, for instance, will soon be as extinct as the dodo. A director is seldom as good a scenario writer as the man trained especially for that profession. So likewise with the star. A number of expensively produced films failed to bring returns, during the year just ended, largely because of weak stories—written by directors who were "long" on the technique of advertising their all-round ability to their financial backers, but who were decidedly "short" of merit when it came to the technique of photoplay construction. Since the selfsame financial backers read the reviews printed in newspapers and magazines, it did not take them long to discover why red ink predominated in their ledgers, nor to abolish the system which had brought such dire results.

OF decided importance to writers is the fact that under the new conditions practically all the big actors and actresses have been forced to accept severe cuts in their salaries. Several who protested were allowed to resign. Before long, finding that the screen world was doing quite well without them, and that no national revolution had followed their announcement that they were going to leave the films "flat on their back" and go on the speaking stage, these pampered stars returned to their former employers, promised to "be good" and are now working for barely enough to keep them in limousines and fur coats. At the same time, with salaries dropping in practically all branches of the industry, there has been little or no change in the prices paid to the photoplaywrights. Indeed, it begins to appear that the moneyed men behind the Eighth Art have awakened to the fact that "the play's the thing," and that the men and women who write the stories are the *real* "stars" of the profession.

It is only natural, of course, that the screen dramatist should be coming into his own. The history of any art reveals the fact that, although possibly submerged at the beginning and unjustly exploited by shrewd associates, those who possess the creative minds and the necessary technique inevitably achieve real fame and, generally, financial success. There were a number of men associated with Shakespeare in his theater enterprise in London, but who knows the name of one of them? Who recalls the name of the man that, bringing financial pressure to bear, obtained certain works of Sir Walter Scott for practically nothing and made a fortune therefrom? The world admires only the creator—and in the end is willing to pay him for his work, both in honors and in hard cash.

Water finds its own level; the universal law of compensation still holds good. Therefore, the photoplaywright who may have become discouraged in the past, while the picture industry was "finding itself," should take heart. To say that the dawn of a new era is breaking, is, I admit, somewhat trite and bromidic; but no other phrase describes more aptly the present situation in the motion-picture world.

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what he considers the best magazine published exclusively for those who write—or would like to write—photoplays. The chances are, he will tell you that—

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Report on the May Wit-sharpener

Plot Builders Handled the Problem Effectively, But the June Contest Will "Stump" Many, We Believe

CALL time! The contest editor needs a minute's rest between rounds to defend himself against the charge of being a numskull.

He admits that some of the recent prize-winning solutions were improbable, but what was he to do when they were the best submitted? Occasionally it happens that a somewhat improbable solution is more dramatic than one that is strictly probable, and the former wins the bacon.

However, we're glad to hear what readers have to say about these contests. While we'd like to have all others feel about our decisions as we do, of course that's impossible!

This month brought forth some good solutions; though in many the fault was commonplaceness. Contestants should bear in mind that a series of explanations of the problem does not constitute the completion of the story.

The problem to be developed was as follows:

When Ralph Judson, selected by five hundred men employed at the Arden Steel Mills, fails to present his and his co-workers' demand for more sanitary and safe conditions at the mill, Mary Furnald, a girl of mystery who works at the factory, visits Boss Arden and lays before him the laborers' demands. Ralph has been trying to attain a higher social level than the laborers and he is relieved at not having to speak for the mill hands, but to excuse himself before them he condemns Mary as a meddler who has no doubt destroyed the chance of winning their demands. The next day, however, Mr. Arden sends notice that the factory will be remodeled at once. Ralph wins a mysterious promotion, and he finds himself falling in love with Mary. But she—

First prize was awarded to L. N. Gates of Loveland, Colo., for a significant story that develops the hero beyond the snobbishness, which at first marred his character.

First Prize Winner

But she refuses his proposal of marriage and denounces him for failing the men. Her words awaken Ralph to a realization of his cowardice and he determines to redeem himself. In his new position he learns that the promised improvements are nothing but remodeling that has long been contemplated. He tells the workmen of this and helps them frame definite demands to be made upon Arden.

Arden tells him bluntly that he was given his present job to keep him from starting trouble and warns him to shut up. Ralph indignantly refuses to serve longer in his new capacity and returns to the shop. In the following weeks he wages a

relentless fight for betterment of conditions. Many times he risks the loss of his job by open hostility to Arden, and he soon becomes an idol in the eyes of the men.

Finally Arden sends for Ralph and tells him that he is fired. Ralph answers that he will continue to lead the fight just the same. Arden then says that he wants to hire Ralph for superintendent.

Ralph is dumbfounded but, regaining his balance, tells Arden that he will accept only on condition that all of the demands of the men be met. Arden answers that Ralph will be in full charge with authority to readjust as he sees fit.

As he starts to leave the office, still dazed, Ralph feels a pressure on his arm and Mary whispers, "I knew you had it in you." Then it dawns on Ralph that Arden has been testing his mettle. Mary, it develops, is a social worker who suggested this plan of selecting a superintendent who would be unswayed by personal interest.

Mrs. S. F. Walker, 604 So. Pleasant Street, Georgetown, Ohio, who won second prize, has this to say about the feature: "It seems to me this contest furnishes a splendid correspondence course in plot building, and at a total cost of but a two-cent stamp and a little time per lesson." Her solution is similar to the third prize-winner, but is a little more dramatic, for which reason it is given preference.

Second Prize Winner

Mary does not commit herself. Ralph decides that he is rising to social heights to which a mill-girl wife would prove an embarrassing handicap, so he drops her.

Ralph's mind is so filled with schemes and intrigues to raise himself socially that his work suffers. He is demoted to his old job. Boiling with anger, he goes to the boss.

"I promoted you because Miss Furnald thought you capable," Mr. Arden tells him. "She was right, but your ability is made no use of except to seek social prestige. You are no good for a responsible job."

Ralph is angry because of what he considers Arden's injustice. Then he realizes that if he can get Mary to believe in him, he can sway Arden. She is his best bet after all. Therefore he again ardently courts her. But when he visits her in her humble boarding house, he again draws back before her sweet simplicity. She is so different from the showy type, which is his ideal of the "social leader."

Ralph finally decides, however, that Mary is his "best bet" and he asks her to marry him. She listens carefully, though there is a peculiar expression on her face. She asks him if he has

seen the morning paper. Ralph stammers that he has not. She kindly, but firmly refuses his proposal.

When Ralph returns home, he secures a newspaper. An article in it reveals Mary's true identity. She is principal owner of the mill. Ralph is frantic. His egoism convinces him that he could have won Mary if he had persisted in his wooing. He decides that "Fate cannot down him." He will marry Mary Furnald at any cost.

Next evening Ralph comes upon a wedding party. Mary is the blushing bride; Arden the proud and happy groom.

Miss Myra A. Francis, 556 So. Pacific Boulevard, Huntington Park, Calif., was awarded third prize for a logically worked-out story.

Third Prize Winner

Mary Furnald works in the Arden Mills and lives under the same conditions as the other mill workers. She is always kind and pleasant to her companions, yet no one feels well acquainted with her; in some inexpressible way she is different from them.

Ralph Judson becomes interested in Mary and several times asks her to go with him to places of amusement; she accepts his invitations. He soon discovers he is in love with her; as he faces this phase of the situation, he regrets that so fine a girl, for he really appreciates Mary's splendid qualities, is only a worker in a factory.

A dance is given by Mr. Arden for the mill workers. Ralph is Mary's escort to this dance. During the evening he tells her of his love for her. She then tells him that she is not Mary Furnald, but Mary Arden, Mr. Arden's granddaughter, and because she wished to know the working conditions in the Arden Mills, which will be hers some day, after her graduation from college, she decided to work in the Mills. She did not let any of her friends know about it, not even her grandfather, who was away on an extended business trip. Upon his return she presented to him the laborers' demands and also requested Ralph's promotion.

Ralph, undaunted by this information, again tells Mary he loves her and asks her to be his wife. She refuses him, telling him she has only a friendly interest in him and it can never be more; he has not come up to her standard of a

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* * *

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Authors Must Have Personality, Says Joseph Hergesheimer

An Interview by Edwin Hunt Hoover

JOSEPH HERGSHEIMER — anyone who doesn't know him can easily establish his identity by looking into a literary "Who's Who," which reveals him as one of the "Whoest" of them all—touched Denver recently in his migration to the Grand Canon, Yosemite Valley, El Paso, Mexico City and points north, east and, perhaps, south.

He sat in the Brown lobby and talked "shop" pithily, pointedly and profanely. He is distinctly "high-brow"—any less characterization would be libel. He cruised the literary seas for over a dozen years before he hove into port; but when he "arrived" what a homecoming it was, to be sure! All hands were safe on board, and they continue to be that way. Not a literary idea or ideal had been thrown overboard. He acknowledged no "Jonahs." He doesn't now.

Mr. Hergesheimer has no patience for genius that will sacrifice itself for gold. In the first place, he considers such sacrifice sacrilegious—and in the second place, unnecessary.

"If you have personality, you can write," he declares. "If you haven't, you'll probably make a good blacksmith or something of the sort. And don't, if you have personality, let anyone convince you that you 'don't write what the editors want.' Neither let them talk you into 'changing your style.' A writer may throw together a story such as 'the editor wants' and get \$200 for it. But—if he will put his own personality into it and write what's in *his own* mind instead of what's in the other fellow's mind, he can hold 'em up for \$2000 eventually.

"If a writer—providing he *is* a writer—has the guts to stay with it—that is, be true to himself, he'll land, and land big. These writers of 'sugar paste' make me sick. Some of 'em have ability, big ability, but they've sacrificed genius and personality in the belief that they're writing what the editors

want. It's not. What the editor wants is *personality* the personality of the author—and that element can't be in a story if the writer hasn't it within himself.

"Put *yourself* into the story and it will be *real*. Be true to yourself, and eventually you'll make the editors, and the public, like *you*—your personality. Don't weaken. Don't be bothered by what someone else thinks, believes or says. Write what *you* want to write about.

"What's the matter with our Western stories?" he demanded. "Or, more correctly, what's the matter with all our stories? They aren't real. They don't reflect the man or woman who writes them. They're 'phony.' Give me the work of an honest-to-God tyro who puts himself, soul, life, into a story, in preference to most of the literary old-timers who dash off a novel or story merely because there are dollars to be gathered.

"Western writers do their stuff mostly in the romantic spirit. Romance isn't of the West. Heroic, yes, but the sentimental slush that masquerades as 'Western' is sickening, and isn't written by Westerners. It isn't a part of 'em."

He mentioned several writers of Western stories who, he considered, reflected glory to their profession and to the West. "They write in a heroic mood and subordinate the romantic phase; I feel, when I read them, that 'here is the real thing.' But they are few, too few. Literary salvation is going to come, not from those who have 'arrived'; not from the Old-timers, but through the 'Unknowns,' the strugglers who are now making their bid for recognition. Many of them will fall by the wayside, discouraged; but those who stay with it and refuse to write this 'counterfeit' stuff will get their reward—and, incidentally, be a credit to the profession."

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WORDS are a hobby, almost an obsession, with Mr. Hergesheimer. "I love 'em," he said. "I'll wait a week for the right word. Next to the heart—the personality—words are the most important. I play with 'em, juggle 'em, learn new ones. The wrong word, phrase or sentence will ruin a story. The right shade of meaning, as expressed in words, may make it great. The biggest idea ever conceived amounts to nothing as a story if it isn't expressed in the right words."

His love for words probably explains why Mr. Hergesheimer is not interested in the movies. Although he recently supervised the production of his story "Tol'able David," which is reported as highly successful, he couldn't stir up the faintest atom of enthusiasm over the appearance of a famous movie star in the Brown lobby. Neither did he mince words in commenting on a number of authors, financially successful, who are writing for, at and about the silver sheet.

"They aren't honest," he said. * * * "I'm a damn disagreeable person," he added. "I have my own ideas and I express 'em."

He certainly has little in common with the literary "gold digger"; but to the "plucker" who believes in himself, Mr. Hergesheimer is a shining, inspirational light. He practices what he preaches, and it may be freely stated, and proved, that he's made a howling success of it.

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MISS WINIFRED KIMBALL
who won first prize of \$10,000 in
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contest.



\$10,000 reward for a Palmer student's imagination

THE first prize of \$10,000 in the Chicago Daily News scenario contest was awarded to Miss Winifred Kimball, of Apalachicola, Florida. It is the biggest prize ever offered for a scenario.

The contest was open to everybody. Nearly 30,000 entered, many professional scenarists competing. Miss Kimball, an amateur heretofore unknown to the screen, wrote "Broken Chains," the scenario adjudged best.

Miss Kimball is an enthusiastic student of the Palmer Course and Service. Of the Palmer Plan she writes:

"There is something unique in the kindly interest that the Palmer institution evinced toward its students. I feel that much of my success is due to its practical instructions. I have advantaged greatly from the fundamental wisdom of its criticisms and teachings."

A second prize of \$1,000 was won by Mrs. Anna Mezquida, of San Francisco, also a Palmer student. Seven other students of the Palmer Plan won \$500 prizes.

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This is the kind of story that needs little elaboration. The awards speak for themselves. The Chicago Daily News put its great influence and resources behind the motion picture industry, which desperately needs fresh imagination for scenarios. Thirty-one cash prizes amounting to \$30,000 were offered. Thirty thousand professional and amateur writers competed. Their man-

scripts were identified to the judges not by author's name, but by number.

The judges—among whom were David Wark Griffith, the famous producer, Samuel Goldwyn, whose studios will produce the first prize scenario, Norma Talmadge and Charles Chaplin, screen stars, and Robert Hughes, celebrated author and scenarist—selected "Broken Chains" as the best of the 30,000 scenarios entered.

To a southern girl who lives in a little village of 3,000 population, that selection meant a check for \$10,000, and a career.

To the Palmer Photoplay Corporation, the incident is just one more gratifying record of a Palmer student's brilliant success.

A public that makes its own scenarios

In its issue of April 1, announcing the prize winners, the Daily News quoted the judges as agreeing that—

"—it proves beyond all doubt that the American public can supply its own art industry, 'the movies,' with plenty of impressive plots drawn from real life."

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P. S.—Mention THE STUDENT WRITER, Please.

The Barrel

(Continued from page 4)

were they not engaged in a life-and-death circulation battle such as has been going on in Chicago for months. They cannot even afford to keep up their syndicate matter at the prevailing prices. During the past year newspapers have cut this feature material wherever possible. Competition is keen, and the stuff can be had cheap.

And why not? It should be cheap; and cheap as it is; only city newspapers of good circulation can afford to use much syndicate matter. An author can never expect so ephemeral a market to pay magazine prices. Besides, if the author writes directly for this market, he gets a good deal more money than he would get from magazines. Lastly, authors are not deprived of a good market by the present rate of prices—the market is so good that they find it mighty hard to burst in! Poor though conditions are, syndicating pays big money.

The only reason that newspapers use fiction among their features, is that fiction can be supplied as cheaply to them as can the other features. Derive them of this reason, and they'll not use it. All this seems so obvious that to drag it out would appear ridiculous, were it not for Mr. Chapman's astounding argument. Writers as a mass have no quarrel with the prices paid for second serial rights. When I had the good luck to break into the syndicate field, I was warmly congratulated by older and more successful writers with wide experience of syndicate work; and was assured that it was a distinct step upward, both financially and otherwise.

Mr. Chapman quotes as a terrible example the fact that the second serial rights to novels have gone at \$5 apiece. This is an absolutely false argument, as such. Any writer would be glad to sell the second serial rights to a novel for \$5 each, if he could get enough newspapers to buy it!

A story sells to a magazine once, and is dead. It sells second serial rights over and over, years without end. The second serial rights to stories written twenty years ago are still appearing, have been appearing for years. No wonder the price is cheap!

Here are some definite figures on the business, to end this very silly matter which should never have appeared in THE STUDENT WRITER. For a six months period, I find that the royalty from sales of one book amounted to \$18; my share of the second serial rights on this book, as used by newspapers was \$125. A group of fourteen short-stories brought me from magazines approximately \$1200, and were then done for. Syndicated as a series and netting me half the proceeds, these stories brought me in between three and four hundred dollars during three months of this year alone, and will go on selling indefinitely.

I should like it understood that my comments are not directed at Mr. Chapman personally. His articles in THE STUDENT WRITER are excellent, and highly interesting, and I have much enjoyed them. I think that possibly he obtained this second serial argument from some other person, who certainly made a mess of it, and that he made use of it without due consideration. All of us do that sort of thing, and none of us can well afford to east

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the first stone. I know I've gone rushing into print on the strength of presumably authentic information, only to get badly whacked about. So lay on, Arthur; and damned be him who first cries "Hold, enough!"

Let me suggest that Mr. Hawkins send that argument of Mr. Chapman's to Mr. P. C. Eastment of the McClure Newspaper Syndicate, and to Mr. G. C. Chapman of the International Press Bureau, with the request that they comment briefly thereon. You don't dast do it, Willard; I'll bet a plugged nickel you don't! You know better.

* * *

IN RE THE NATION'S VOICE:

Dear Student Writer:

The paragraph in your Literary Market Tips for May advising that your action aent the matter of the neglected manuscripts from *The Nation's Voice* has been productive of results, is encouraging.

One of the most pertinent values of a publication like your own should lie in providing a healthy publicity for publishing-house abuses. While these are comparatively rare with reputable concerns, how is the tyro to avoid the snares and pitfalls of the editorial highwayman, without some clearing house of grievances such as THE STUDENT WRITER?

Cordially yours,

HUGHES M. EATON.

Recent advices from the post office inspector at Washington are that Mrs. John Chase Farrell reports that she has returned all manuscripts submitted to *The Nation's Voice*, but kept no record. Some authors report that they have not received their manuscripts back. Apparently, they are just "out of luck," but they need have no hesitation in submitting the material elsewhere if they kept copies of it.

* * *

Letters like the following show the value of THE STUDENT WRITER'S "Market Tips" department to editors as well as to writers:

Dear Mr. Hawkins:

Thank you for the announcement of *Folks & Facts* in the April STUDENT WRITER.

We have received such a great number of manuscripts that it is quite evident you are in touch with a wide range of authors. Due to a delay of a month in getting out our magazine, we are fairly well supplied.

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Agr. —Agricultural.	informative articles, essays, personality sketches, etc.	Juv. —Juvenile.
Com. —Comment on public affairs, etc.		Misc. —Miscellany.
Ed. —Educational.		Nov. —Novelettes.
Gen. Misc. —General miscellany, including short-	Household Misc.—General miscellany with fashions, cooking, and women's interests predominating.	Pub. —Pays on publication.
		Rel. —Religious.
		Ser. —Serials.
		SS. —Short-stories.
		Tr. Jour. —Trade Journal.
		Vs. —Verse.

When the term "first-class rates" is used, it implies an average payment for literary material of two cents a word or better; "good rates" implies an average of one cent a word or better; "highest rates" are credited to magazines known to pay from five to ten cents a word or better, though they may on occasion pay less; "fair rates" are attributed to publications paying probably lower than one cent a word, but averaging well with other publications in the same field. These designations are used for magazines concerning which information at our disposal is somewhat variable. The classification is as perfect as we can make it with our present information. The publishers are always glad to have errors or additional data brought to their attention.

LIST A

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Atlantic Monthly (Gen. Misc.), 8 Arlington St., Boston.	(First-class rates, Acc.)	
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Blue Book (SS., Nov.), 36 S. State St., Chicago.	(1 cent up, Acc.)	
Bookman (book Rev., Com., Misc.), 244 Madison Ave., New York.	(Up to 1 cent)	
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Century Magazine (Gen. Misc.), 353 4th Ave., New York.	(First-class rates, Acc.)	
Collier's Weekly (Gen. Misc.), 416 W. 13th St., New York.	(First-class rates, Acc.)	
Cosmopolitan Magazine (Gen. Misc.), 119 W. 40th St., New York.	(Highest rates, Acc.)	
Country Gentleman (Agr., SS., Ser., Vs.), Curtis Pub. Co., Philadelphia.	(1 cent, Acc.)	
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Dearborn Independent, The (Articles, Com., Editorials), Dearborn, Mich.	(2 cents up, Acc.)	
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Munsey (SS., Nov., Ser., Vs.), 280 Broadway, New York.	(Good rates, Acc.)
Nation, The (Com., Rev., Vs.), 20 Vesey St., New York.	
National Geographic Magazine, (travel), Washington, D. C.	(First-class rates, Acc.)
National Pictorial Monthly (SS. Misc.), 119 W. 40th St., New York.	(2 cents, Acc.)
New Country Life in America (Agr. and outdoor), Garden City, N. Y.	(Good rates, Acc.)
Open Road, The, (Gen. Misc., Masculine), 248 Boylston St., Boston, 17.	(About 1 cent, Acc.)
Outlook (Com., Rev.), 381 4th Ave., New York.	(Good rates, Acc.)
Outer's Recreation, (outdoor sports), 9 S. Clinton St., Chicago.	(Good rates, Pub.)
People's Story Magazine (SS., Nov., Ser.), 79 7th Ave., New York.	(1 cent up, Acc.)
People's Home Journal (household Misc.), 78 Lafayette St., New York.	(Good rates, Acc.)
Personal Efficiency (success stories), 4046 S. Michigan Ave., Chicago.	(1 cent, Acc.)
Photoplay, (photoplay Misc.), 350 N. Clark St., Chicago.	(Good rates, Acc.)
Physical Culture, (health Misc.), 119 W. 40th St., New York.	(Good rates, Acc.)
Pictorial Review (household Misc.), 200 W. 39th St., New York.	(Highest rates, Acc.)
Popular Magazine (SS., Ser., editorials), 79 7th Ave., New York.	(Good rates, Acc.)
Popular Mechanics (Sci., Mech.), 6 N. Michigan Ave., Chicago.	(Good rates, Acc.)
Popular Radio (Radio Misc.), 16 Gramercy Park, New York.	(Fair rates, Acc.)
Popular Science Monthly (Sci., Mech.), 225 W. 39th St., New York.	(1 cent, Acc.)
Printer's Ink (advertising), 185 Madison Ave., New York.	(2 to 10 cents, Acc.)
Radio Broadcast (Radio Misc.), Garden City, L. I., N. Y.	(2 cents up, Acc.)
Red Book Magazine (SS., Ser.), 36 S. State St., Chicago.	(First-class rates, Acc.)
Review of Reviews (Com., Rev.), 30 Irving Place, New York.	(Good rates, Acc.)
Saturday Evening Post (Gen. Misc.), Independence Square, Philadelphia.	(Highest rates, Acc.)
Sassy Stories (SS.), 25 W. 45th St., New York.	(1 cent up, Acc.)
Scientific American (Sci., Mech.), Woolworth Bldg., New York.	(1 cent, Acc.)
Screenland (photoplay Misc.), Markham Bldg., Hollywood, Calif.	(Up to 3 cents, Acc.)
Scribner's Magazine (Gen. Misc.), 597 5th Ave., New York.	(First-class rates, Acc.)
Sea Stories (SS., Nov., Ser. of sea), 79 7th Ave., New York.	(1 cent up, Acc.)
Short Stories (SS., Nov.), Garden City, Long Island, N. Y.	(1 cent up, Acc.)
Smart Set, The (SS., Nov., Essays, Skits, Vs.), 25 W. 45th St., New York.	(1 cent up, Acc.)
Snappy Stories (SS., Nov., skits, Vs.), 9 E. 40th St., New York.	(1 cent up, Acc.)
Success (inspirational), 113½ Broadway, New York.	(Good rates, Acc.)
Sunset Magazine (Gen. Misc.), San Francisco, Calif.	(Good rates, Acc.)
System (Bus. Misc.), Cass, Huron and Erie Sts., Chicago.	(2 cents, Acc.)
Telling Tales (SS., Nov., Vs., Skits), 799 Broadway, New York.	(1 cent up, Acc.)
Today's Housewife (household Misc.), 461 4th Ave., New York.	(1 cent up, Acc.)
Top Notch (SS., Ser., Vs., Misc.), 79 7th Ave., New York.	(1 cent up, Acc.)
Town Topics (SS., gossip, skits, Vs., society), 2 W. 45th St., New York.	(1 cent up, Acc.)
True-Story Magazine (SS., Ser., experiences), 119 W. 40th St., New York.	(First-class rates, Acc.)
Vanity Fair (gossip, skits, society), 19 W. 44th St., New York.	(Good rates, Acc.)
Vogue (fashions, gossip), 19 W. 44th St., New York.	(Good rates, Acc.)
Western Story Magazine (SS., Ser.), 79 7th Ave., New York.	(1 cent up, Acc.)
Woman's Home Companion (household Misc.), 381 4th Ave., New York.	(First-class rates, Acc.)
Woman's World (household Misc.), 107 So. Clinton St., Chicago.	(Good rates, Acc.)
World's Work (Com., Rev.), Garden City, New York.	
Young's Magazine (SS., Nov., Vs.), 377 4th Ave., New York.	(Up to 1 cent, Acc.)

LIST B

SECONDARY AND INDEFINITE MARKETS. Composed of: (a) Periodicals that pay low rates or pay on publication. (b) Periodicals that pay for very little submitted material. (c) Periodicals of which The Student Writer has not yet been able to secure reliable information concerning their rates of payment and business methods.

American Poetry Magazine, (Vs.—adult and Juv.), Milwaukee, Wisc.	(No payment)
American Woman, (household Misc.), Augusta, Maine.	(Low rates)
Arts and Decoration, 50 W. 47th St., New York.	
Beauty (beauty hints for women), 175 Duffield St., Brooklyn.	
Chicago Ledger, (SS., Ser.), 500 N. Dearborn St., Chicago.	($\frac{1}{4}$ cent, Acc.)
Christian Science Monitor (feature Misc.), Boston.	(Space rates, Pub.)
Club Fellow and Washington Mirror, (skits), 1 Madison Ave., New York.	(Fair rates, Pub.)
Comfort, (household Misc.), Augusta, Maine.	($\frac{1}{4}$ -cent, Acc.)
Contemporary Verse, Logan P. O., Philadelphia.	(Pays only in prizes)
Daily News, The, (SS. under 1500 words, Vs.), Chicago.	($\frac{1}{2}$ cent, Acc.)
Everyday Engineering, (Mech.), 33 W. 42d St., New York.	
Everyday Life, (SS.), Hunter Bldg., Chicago.	(Low rates, Acc.)
Fashionable Dress (SS., Household Misc.), 250 4th Ave., New York.	(Fair rates, Pub.)
Film Fun, (movie sketches), 225 5th Ave., New York.	
Folks & Facts (Gen. Misc.), 717 Madison Ave., New York.	(Up to 1 cent, Acc.)
Forum, The, (Com., Rev.), 354 4th Ave., New York.	($\frac{1}{2}$ -cent, Pub.)
Fun Book, The (skits, Vs., jokes), 110 E. 23d St., N. Y.	(Good rates)
Fur News and Outdoor World, (Trapping and Hunting), 370 7th Ave., N. Y.	
Gentlewoman, (household Misc.), 649 W. 43d St., New York.	($\frac{1}{2}$ cent, Pub.)
Grit, (Gen. Misc.), Williamsport, Pa.	($\frac{1}{2}$ cent, Pub.)
Home Friend Magazine, (Misc.), 1411 Wyandotte St., Kansas City, Mo.	($\frac{1}{4}$ cent, Pub.)
Household Guest, (Family Misc.), 141 W. Ohio St., Chicago.	($\frac{1}{4}$ to $\frac{1}{2}$ cents, Acc.)
"I Confess" (personal experiences), Room 1515 Masonic Temple, N. Y.	($\frac{1}{2}$ cent up, Acc.)
Illustrated World, (Sci., Mech.), Drexel Ave. and 58th St., Chicago.	
Independent, The (Com., Rev., Vs.), 140 Nassau St., N. Y.	(1 $\frac{1}{2}$ cents, Pub.)
International Press Bureau, (syndicate), 118 N. LaSalle St., Chicago.	(Low rates, Acc.)
Judge (SS., Vs., Skits, Jokes), 627 W. 43d St., New York.	(Good rates, Pub.)
Leslie's Weekly (Gen. Misc.), 627 W. 43d St., New York.	(Up to 1 cent, Pub.)
Literary Digest, (Com.), 354 4th Ave., New York.	(No general market)
Los Angeles Times Illustrated Weekly, (SS., Misc.), Los Angeles, Calif.	(About $\frac{1}{2}$ cent, Pub.)
Lyric West, The (Vs.), 1139 W. 27th St., Los Angeles.	(\$5 page, Acc.)
McClure Newspaper Syndicate, (SS., 1200 wds.), 373 4th Ave., New York.	(\$3 per M., Acc.)
Measure, The (Vs.), 449 W. 22d St., New York.	
Midland, The (SS.), Iowa City, Ia.	(No payment)
Motion Picture Classic, (photoplay Misc.), 175 Duffield St., Brooklyn.	(Vs. \$1.00 a stanza)
Motion Picture Magazine, (photoplay Misc.), 175 Duffield St., Brooklyn.	
Mystery Magazine, (SS., Nov.), 168 W. 23rd St., New York.	(Low rates)
National Life (Canadian, Misc.), 112 Union Trust Bldg., Toronto.	($\frac{1}{2}$ to 1 cent, Pub.)
National Magazine, (Gen. Misc., Com.), Boston.	
Nautilus, (new thought and occult Misc.), Holyoke, Mass.	($\frac{1}{2}$ cent, Acc.)
New Republic (Com., Rev.), 421 W. 21st St., New York.	
North American Review (Com., Rev.), 9 E. 37th St., New York.	
Our Dumb Animals, (animal welfare), 180 Longwood Ave., Boston.	(Low rates, Acc.)
Outdoor Life, (outdoor sports), 1824 Curtis St., Denver, Colo.	(Rarely pays cash)
Outing, (outdoor sports), 239 4th Ave., New York.	(Good rates)
Overland Monthly, (Misc.), 257 Minna St., San Francisco.	(Low rates, Pub.)
Pearson's Magazine (Com., SS.), 96 Fifth Ave., New York.	(No payment)
People's Popular Monthly, (SS., Misc.), Des Moines, Ia.	(Good rates, Acc.)
Poet and Philosopher (Vs., SS., philosophy), 32 Union Square E., N. Y.	(1 to 10 cents, Pub.)
Poet Lore, (Vs., Rev.), 194 Boylston St., Boston.	(Rarely pays cash)
Poetry (Vs.), 232 E. Erie St., Chicago.	(\$6 page, Pub.)
Poetry Journal, (Vs.), 67 Cornhill St., Boston.	

Science and Invention (popular Sci., jokes), 233 Fulton St., New York.	(1 to 2 cents, Pub.)
Social Progress (SS., Ser., child training), 205 W. Monroe St., Chicago.	($\frac{1}{2}$ cent up, Acc.)
Sports Afield, (outdoor sports), 542 So. Dearborn St., Chicago.	(No payment)
Stars and Stripes, The (soldiers interests), Washington, D. C.	(Space rates, Pub.)
Survey Graphic (Com., Rev.), 112 E. 19th St., New York.	(\$10 a page, Pub.)
10 Story Book, (SS., skits), 538 S. Dearborn St., Chicago.	(\$6 a story, Pub.)
Theatre Magazine, 8 W. 38th St., New York.	
Travel, 7 West 16th St., New York.	(1 cent, Pub.)
Variety (theatrical), 1536 Broadway New York.	
Wheeler Syndicate, (Fiction), 373 4th Ave. E., New York.	
Woman's Weekly, (household Misc.), 481 S. Dearborn St., Chicago.	(Up to 1 cent, Pub.)
World's Advance, (Com., Sci.), 32 Union Square, New York.	
Yale Review, (Com., Rev.), Yale Station, New Haven, Conn.	

LIST C

TRADE AND CLASS PUBLICATIONS. Including magazines devoted to special or limited fields, business, professional, religious, theatrical, etc.

Advertising and Selling, 5941 Grand Central Terminal, New York.	(Pub.)
American Hebrew (Jewish review), 31 E. 27th St., New York.	($\frac{1}{2}$ cent for fiction)
American Journal of Nursing, (Med.), 45 S. Union St., Rochester, N. Y.	($\frac{1}{2}$ cent, Pub.)
American School Board Journal (Ed.), 422 Milwaukee St., Milwaukee.	(Fair rates, Pub.)
Antiques (for collectors), 688 Atlantic Ave., Boston.	(Up to 2 cents, Pub.)
Bankers' Monthly, Rand McNally & Co., Chicago.	
Baptist, The, (Rel. Misc.), 417 So. Dearborn St., Chicago.	
Baseball, (sporting), 70 5th Ave., New York.	
Benziger's Magazine (Catholic Rel., Misc.), 36 Barclay St., New York.	
Biblical World, (Rel.), University of Chicago Press, Chicago.	
Billboard, (theatrical), 25 Opera Pl., Cincinnati, Ohio.	
Bookseller, Newsdealer & Stationer, (Tr. Jour.), 156 5th Ave., New York.	
Business Crucible, (Bus. Misc.), 327 S. La Salle St., Chicago.	
Canadian Countryman (SS., Agr. Misc.), 178 Richmond St., W., Toronto.	($\frac{1}{2}$ cent, Pub.)
Catholic World, (Rel. and Misc.), 120 W. 6th St., New York.	
Caveat (Ed., Fiction), 625 Locust St., St. Louis.	(Fair rates, Pub.)
Christian Endeavor World (Rel., Misc.), 31 Mt. Vernon St., Boston.	($\frac{1}{2}$ -cent, Acc.)
Christian Guardian, (Rel.), 299 Queen St. W., Toronto, Canada.	
Christian Herald (Rel. and Gen. Misc.), 91-103 Bible House, New York.	
Christian Standard, (Rel.), 9th and Cutter Sts., Cincinnati, Ohio.	
Churchman, (Rel. Misc.), 381 4th Ave., New York.	
Congregationalist & Christian World, (Rel. Misc.), 14 Beacon St., Boston.	
Continent, The, (Rel. Misc., Presbyterian), 509 So. Wabash Ave., Chicago.	
Drama, The (theatre), 59 E. Van Buren St., Chicago.	(Royalties)
Dramatic Mirror, (theater), 133 W. 44th St., New York.	
Editor & Publisher, (newspaper Tr. Jour.), 1117 World Bldg., New York.	(\$2 a column, Pub.)
Education, (Ed. Misc.), 120 Boylston St., Boston.	
Efficiency and Personality, (Bus. Misc.), 177 Huntington Ave., Boston.	
Ewbank Era, (Rel. Misc.), Nashville, Tenn.	
Eyworth Herald, (Rel. Misc.), 740 Rush St., Chicago.	($\frac{1}{2}$ -cent, Acc.)
Etude, The, (music), 1712 Chestnut St., Philadelphia.	(Fair rates, Pub.)
Farm and Home, (Agr. Misc.), Springfield, Mass.	
Farm and Ranch, (Agr., Misc.), Dallas, Texas.	
Farm Journal (Agr. Misc.), Philadelphia, Pa.	(1 cent, Acc.)
Farm, Stock and Home, (Agr.), 830 Hennepin Ave., Minneapolis, Minn.	
Farmer, (Agr., Misc.), 57 E. 10th St., St. Paul, Minn.	
Forbes Magazine (Bus., Misc.), 120 5th Ave., New York.	
Ford Car Trade Journal, Montgomery Building, Milwaukee, Wis.	(Good rates)
Garden Magazine, (Agr., Misc.), Garden City, New York.	
Good Hardware (Trade Misc.), Butterick Building, New York.	(1 cent up, Acc.)

Hotel Management (hotel Tr., Jour.), 342 Madison Ave., N. Y.	(1 cent up, Acc.)
Industrial Arts (education), 422 Milwaukee St., Milwaukee.	(Fair rates, Pub.)
Inland Printer, 632 Sherman St., Chicago.	
Journal of Outdoor Life, (anti-tuberculosis), 287 4th Ave., New York.	
Junior Instructor (Ed.), Dansville, N. Y.	(Up to 1 cent, Pub.)
Moving Picture World, (photoplay Misc.), 516 5th Ave., New York.	
National Printer-Journalist (Trade Jour.), Montgomery Bldg., Milwaukee.	
New Review, (Com., Rev.), 150 Nassau St., New York.	
Normal Instructor and Primary Plans (Ed.), Dansville, N. Y.	(Fair rates, Pub.)
Ohio Farmer, (Agr., Misc.), 1011 Cleveland Ave., Cleveland, Ohio.	
Photodramatist, The (screen writing), I. W. Hellman Bldg., Los Angeles.	
Popular Educator, (Ed.), 50 Bromfield St., Boston.	
Poster, The (advertising), 28 E. Jackson Blvd., Chicago.	
Presbyterian, The, (Rel. Misc.), 1217 Market St., Philadelphia.	
Primary Education, (Ed.), 50 Bromfield St., Boston.	
Progressive Grocer (Trade Misc.), Butterick Building, New York.	
Progressive Teacher (Ed.), Morristown, Tenn.	
School Arts Magazine, (Ed.), 25 Foster St., Worcester, Mass.	
Signs of the Times, (advertising), 30 Opera Pl., Cincinnati, Ohio.	
Specialty Salesman (Bus., Misc., SS.), South Whitley, Ind.	(Good rates)
Successful Farming, (Agr., Misc.), Des Moines, Ia.	
Sunday School Times (Rel. Misc.), 1031 Walnut St., Philadelphia.	
Sunday School World, The (Rel. work), 1816 Chestnut St., Philadelphia.	
System on the Farm (Agr. Misc.), 299 Madison Ave., New York.	
Talmud Magazine, The (Jewish—art, literature), 8 Beacon St., Boston.	
Trained Nurse and Hospital Review, (medical), 38 W. 32d St., New York.	
Wallace's Farmer (Agr. Misc., Juv. fiction), Des Moines, Iowa.	(½ to 1 cent, Acc.)

**LIST D
JUVENILE PUBLICATIONS.**

American Boy, The (General Miscellany, older boys), Detroit, Mich.	(1 cent up, Acc.)
Baptist Boys and Girls, (medium ages), 161 8th Ave., N., Nashville, Tenn.	
Beacon, 25 Beacon St., Boston.	
Boy Life, 9th and Cutter Sts., Cincinnati, Ohio.	
Boys and Girls, Nashville, Tenn.	
Boys' Comrade, (14 to 18), 2712 Pine St., St. Louis, Mo.	
Boy's Life (Boy Scout magazine), 200 5th Ave., New York.	(1 cent, Acc.)
Boys' Magazine, (average ages), 5146 Main St., Smethport, Pa.	
Boy's Money Maker, The (Juv. Misc.), 3 Sherman St. W., Hutchinson, Kan.	
Boy's Weekly, The (Boys' Misc., 9 to 15), 161 8th Ave., Nashville, Tenn.	
Boy's World (medium ages), D. C. Cook Pub. Co., Elgin, Ill.	
Canadian Boy, (boys' Misc.), Banque National Bldg., Ottawa, Ont.	
Children's Hour, Council Bluffs, Ia.	
Child's Gem, (very young), 161 8th Ave., Nashville, Tenn.	
Child Life (2 to 10), 536 S. Clark St., Chicago.	
Classmate, 420 Plum St., Cincinnati, Ohio.	(¼ to ½ cent, Acc.)
Dew Drops, D. C. Cook Pub. Co., Elgin, Ill.	
Every Girl's Magazine (Camp Fire girls, Misc.), 31 E. 17th St., N. Y.	(Moderate rate, Pub.)
Forward, Witherspoon Bldg., Philadelphia.	(½ cent, Acc.)
Girlhood Days, 9th and Cutter Sts., Cincinnati, Ohio.	
Girls' Circle, (13 to 17), 2710 Pine St., St. Louis, Mo.	
Girl's Companion, D. C. Cook Pub. Co., Elgin, Ill.	
Girl's Weekly, The (Girls' Misc., 9 to 15), 161 8th Ave., Nashville, Tenn.	
Girl's World, 1701 Chestnut St., Philadelphia.	(Fair rates, Acc.)
Haversack, The (boys, medium ages), 810 Broadway, Nashville, Tenn.	
Home and School, 1710 Chestnut St., Philadelphia.	
Home & School Visitor (Ed., SS., Juv. Misc.), Greenfield, Ind.	(½ cent, Pub.)

THE STUDENT WRITER

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John Martin's Book (younger children), 128 W. 58th St., New York.	('About 1 cent, Acc.)
Junior Christian Endeavor World, 31 Mt. Vernon St., Boston.	(Little market)
Junior Joys, (9 to 12), 2109 Troost Ave., Kansas City, Mo.	
Junior World, (8 to 12), 2712 Pine St., St. Louis, Mo.	
Kind Words (Young people), 161 8th Ave., Nashville, Tenn.	(Fair rates, Acc.)
King's Treasures, Witherspoon Bldg., Philadelphia.	(1/4 to 1/2 cent, Acc.)
Little Folks; The Children's Magazine, Salem, Mass.	(Low rates)
Lutheran Young Folks (SS., Ser., Misc.), 9th and Sansom Sts., Phila.	(\$4 per M., Acc.)
Mayflower, The, The Pilgrim Press, Boston.	(Fair rates, Acc.)
Onward, Box 1176, Richmond, Va.	(Low rates, Acc.)
Picture Story Paper (very young), 150 Fifth Ave., New York.	
Picture World (children under 12), 1816 Chestnut St., Philadelphia.	(\$4 per M., Acc.)
Pure Words, 9th and Cutter Sts., Cincinnati, Ohio.	
Queen's Gardens, (girls' 12 to 14), Witherspoon Bldg., Philadelphia.	
Something Doing, 9th and Cutter Sts., Cincinnati, Ohio.	
Something To Do, 120 Boylston St., Boston.	
St. Nicholas (children, all ages), 353 4th Ave., New York.	(1 cent, Acc. & Pub.)
Sunbeam, 1319 Walnut St., Philadelphia.	
Torchbearer, The (girls, medium ages), 810 Broadway, Nashville, Tenn.	
United Brethren Pub., House, 6-24 So. State St., Elgin, Ill.	
Watchword (Rel. SS., Ser.), Otterbein Press, Dayton, Ohio.	(\$1.25 M, Acc.)
Wellspring ((boys and girls, medium ages), 14 Beacon St., Boston.	(1/2 cent, Acc.)
What To Do (younger children), D. C. Cook Pub. Co., Elgin, Ill.	(\$4 per M., Acc.)
Young Churchman, (10 to 15), 1801 Fond du Lac Ave., Milwaukee, Wisc.	(Very low rates)
Young Folks, 1716 Arch St., Philadelphia.	
Young People, 1701 Chestnut St., Philadelphia.	
Young People's Paper (family reading), 810 Broadway, Nashville, Tenn.	(1/2 cent, Acc.)
Young People's Weekly, 1142 Wrightwood Ave., Chicago.	
Youth's Companion (family, Misc.), 881 Commonwealth Ave., Boston.	(1 to 3 cents, Acc.)
Youth's Comrade (boys, medium ages), 2109 Troost Ave., Kansas City, Mo.	(1/4 cent, Acc.)
Young Crusader, (temperance), 1730 Chicago Ave., Evanston, Ill.	
Youth's World (medium ages), 1701 Chestnut St., Philadelphia.	(\$3 to \$4 per M., Acc.)

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The Literary Market*(Continued from page 3)*

Better Health, Elmhurst, Illinois, sends the following information: "We are in the market for fictional stories of 150 to 600 words, no serials. We pay upon acceptance but have no established rate, all material being paid for according to its merit. Articles bearing on the subject of health are acceptable if well written. Occasionally we conduct a competition for the 'best story,' offering cash prizes."

Forbes Magazine has moved to 120 Fifth Avenue, New York, instead of 180 Fifth Avenue, as a typographical error in these columns last month made it appear. B. C. Forbes, editor, writes that a first prize of \$5 is being paid by the magazine every two weeks for the "best anecdote or joke pertaining to some business man or business concern, or of a general business nature," confined within 150 words. Others published are paid for at \$1 each, on publication.

Wayside Tales, 6 N. Michigan Avenue, Chicago, will suspend publication after the May issue. **Wayside Tales** has been published by the Popular Mechanics company and was developed from **Cartoons Magazine**.

Radio Topics, Oak Park, Illinois, states that it is in the market for articles, short-stories, and serials pertaining to radio. Nothing but radio is considered. News, technical, or fiction, is acceptable, if based on radio. Payment is on publication at 1 cent per word.

P. Benson Oakley, Box 331, Geneva, New York, writes: "We are in the market for photographs which have a news value. We pay cash for those accepted and return others to senders immediately. What we want are **news photos**; for instance should General Pershing be in an auto accident in Denver, a picture of the smashed car or of the General himself, taken at the time of the accident, would be of value to us."

Readers' Publishing Corporation, 799 Broadway, announces that publication of its projected new magazine, **The Round Up**, devoted to Western stories, has been delayed for a time.

Longmans, Green & Company, book publishers, have moved from 443 Fourth Avenue to 55 Fifth Avenue, New York.

Laird & Lee, Inc., book publishers, have moved from 1732 S. Michigan Avenue to 1223 S. Wabash Avenue, Chicago.

The New England Magazine has been discontinued.

Prize Contests

The Clark Equipment Company, Buchanan, Michigan, calls attention to the fact that its \$1000 prize contest for the best poem on "The Spirit of Transportation" closes June 30th. The company will mail inquiries and circulars describing the contest, on request. The judges will be Glenn Frank of **The Century**, William Stanley Braithwaite, and four editors of business magazines.

Physical Culture, 119 W. Fortieth Street, New York, offers prizes aggregating \$1000 for the best

letters on, "My Greatest Problem, How I Solved It." Prizes are as follows: \$500, \$250, \$150, and \$100. All non-prize-winning letters accepted and published will be paid for at regular rates. Manuscripts, which should not be longer than 3000 words, should be addressed to the Contest Editor. Contest closes Sept. 1.

"The Blindman Prize" of \$250, offered by *The Poetry Society of South Carolina* has been awarded to Grace Hazard Conkling for her poem "Variations On a Theme." A similar prize is offered for next year for the best poem of fourteen lines or over; no one person to submit more than one poem in a given year. More than 350 manuscripts were considered in the awarding of the prize this year. Miss Amy Lowell was sole judge.

Love Story Magazine, 79 Seventh Avenue, New York, offers three prizes, \$30, \$20, and \$10, for the three best letters not longer than 500 words drawing a comparison between the two serials, "Jenny's Heart Of Gold," by Oliver Sandys, and "The Man Who Married For Money," by Adele Sinclair. Both will end in the June 10th issue of the magazine. Unsuccessful letters considered worthy of publication will be rewarded by a three months complimentary subscription to the magazine.

The American News Trade Journal, 9-15 Park Place, New York, offers cash prizes of \$5 and \$10 for "especially good" 200-word articles or letters on topics suitable for its "Keybooster" department—"cheerful chats about folks who write and things they write about." Some topics suggested are: "What is your favorite magazine and why?" "What is your opinion of newspaper reviews and reviewers?" "What is the best recent book you have read and why?" "What is the worst recent book you have read and why?" "Who is your favorite American author and why?" Amateur cartoons on magazine and book topics will be purchased at \$5 each. Articles which do not win cash prizes, but which are acceptable, may be paid for with books. Address Herbert Hungerford, editor.

"*I Confess*," Room 1515, 46 W. Twenty-fourth Street, New York, "offers a special prize of \$25 to the writer whose story in each issue is considered best by the editor." "This contest opens with the June 16th issue," writes Elizabeth Sharp, editor, "and closes with the December 15th issue. A further prize of \$100 will be paid for the best story selected from all the issues between the two dates mentioned above. The kind of stories wanted are personal experiences, told in simple language, and having the ring of truth. No names are used in publishing these stories. Length of stories, 1000 to 3000 words."

The Priest Drug Company, Bangor, Maine, offers cash prizes of \$100, \$50, \$25, \$15, and \$10, with twenty \$5 prizes, twenty \$2.50 prizes, and twenty-five \$1 prizes, as well as other special prizes, some of which are awarded monthly, for the best twenty-four line prose or verse pieces advertising Priest's Indigestion Powder. The first and last letters of each line must read downward to form the name of the commodity.

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Statement of the Ownership, Management,
Circulation, etc., Required by the
Act of Congress of Aug. 24, 1912.

of THE STUDENT-WRITER, published
monthly at Denver, Colo., for April, 1922.

Before me, a notary in and for the state and county aforesaid, personally appeared Willard E. Hawkins, who, having been duly sworn according to law, deposes and says that he is the business manager of The Student-Writer, Denver, Colo., and that the following is to the best of his knowledge and belief, a true statement of the ownership, management and circulation, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor and manager are:

Publisher, Willard E. Hawkins, 1835 Champa street, Denver, Colo.; Editor, Willard E. Hawkins, 1835 Champa street, Denver, Colo.; Managing Editor, none; Manager, none.

2. That the owners are: Willard E. Hawkins, Denver, Colorado.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total

amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Sworn to and subscribed before me this 28th day of March, 1922.

WILLARD E. HAWKINS, Publisher.
ALBERT S. HALTEMAN,
Notary Public.

My commission expires Jan. 10, 1925.